

THE CLEVELAND MUSEUM OF ART  
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: William David Wade  
34 Blvd. of the Allies, Pittsburgh, PA 15230

DATE AND PLACE OF BIRTH:

Orangeville, Ohio (Sharon, PA, General Hospital) 10-26-55

PRIMARY MEDIA

Photography

ART TRAINING - Schools, Scholarships, etc.:

BFA Ohio University, 1978, Photo-communication, Art History Minor

(see attached)

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

(see attached)

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

(see attached)

AWARDS:

(see attached)

PRESENT POSITION: Staff Photographer, The Pittsburgh Press

.....  
We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



WILLIAM DAVID WADE

Born. 10-26-55 Orangeville Ohio  
34 Blvd. of the Allies, Pittsburgh, PA 15230

EDUCATION	1978	Ohio University BFA Photo-communication
EMPLOYMENT	1984- 1978-84 1977-8	The Pittsburgh Press Staff Photographer Akron (OH) Beacon Journal, Staff Photographer The Post, Ohio University Staff Photographer
EXHIBITIONS	1986	Cleveland Museum of Art Annual May Show Cleveland, Ohio (group) Blatent Image Gallery Pittsburgh PA (group) Annual juried members show
	1985	Blatent Image Gallery Pittsburgh PA (solo)
	1984	Pittsburgh Plan for Art Pittsburgh, PA "People/Public Places" juried by Bruce Davidson (group)
	1983	Cleveland Museum of Art 64th Annual May Show Cleveland OH (group)
	1982	John Davis Gallery, Akron, OH (group) Belden Village Mall Canton OH (group)
	1981	John Davis Gallery, Akron, OH (group) Kent State University Gallery Kent OH (solo) Chapel Hill Mall, Cuyahoga Falls, OH (group) Kent State University Gallery Kent OH (group)
	1978	Seigfried Gallery Ohio University Athens OH (group)
	1974	Kodak Gallery, New York, NY (group)
COLLECTIONS		Kodak Gallery, NYC; EJ Thomas Performing Arts Center; private
PUBLICATIONS		Newsweek, America Illustrated (United States Information Agency), Ohio Magazine (including a portfolio of Ohio's finest professional photographers) Cleveland magazine Sports Illustrated, Friends magazine, Athens magazine, New York Daily News, Detroit Free Press, Seattle Times, Akron Beacon Journal sunday magazine-Beacon, The Best of Photojournalism 9 (1984 Running Press)
AWARDS	1986	Newsphotographers of Greater Pittsburgh Runner-up Photographer of the Year PA Press Photographers Assoc., Third place Photographer of the Year
	1985	Northeast Ohio Media Award HM Graphic Design
	1984	National Press Photographers Association National First Feature Photo Story "Growing Up in Orangeville, USA" for month of June
	1980 1983	
	1984	Northeast Ohio Media Awards Best Photography Daily Newspaper
	1983	Columbia College, Chicago, Excellence in Photojournalism: Honcrable Mention, for essay "A Special Report on Mental Health and Mental (MORE)
SLUG: SHOW		

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Retardation in Ohio" and also  
National Mental Health Association Grand Prize  
for all media and Associated Press Community  
Service Award for Div. III newspapers.

1980 &  
1977

Ohio News Photographers Association Runner-up  
Photographer of the Year



# The Pittsburgh PRESS

BILL WADE  
*Photographer*

34 Blvd. of the Allies  
Pittsburgh, Pa. 15230  
412-263-1499



# Photo show explores outer, inner worlds

By Patricia Lowry

The Pittsburgh Press

Bill Wade has a designer's eye and a stand-up comic's sense of timing.

How else do you explain a photograph like "Athens County Courthouse," wherein the severed arm of a battered statue of Athena atop the courthouse's gable seems to have been transformed into a soaring pigeon?

Or a ghostly Pia Zadora in Cleveland, whose hazy likeness seems almost as fleeting as the traffic whizzing by behind her? And, shall we infer, almost as fleeting as her fame?

And in "Hippo Eats Woman" (at Cedar Point), the humor that often percolates just under the surface of a Wade photograph comes right to the top.

Wade's photographs are on view through next Thursday at the Blatent Image Gallery, 1015 E. Carson St.

The man seems to have a knack for being in the right place at the right time, which, as any photographer knows, owes more to his hard work and patience than to Athena and her chums, smiling on him.

Though Wade, 29, has been on the staff of The Pittsburgh Press for a year, there's only one Pittsburgh shot in this show and it's a fine one. Silhouetted breakdancers contort in front of the fountain at the Point, frozen in time and space like an icehouse ballet; still, you can almost feel the heat from their bodies.

Wade the photojournalist takes us to his hometown, Orangeville, Ohio, with six photographs from a six-year study he did of a young woman from the age of 12, and to the Massillon State Hospital for the Mentally Ill for another series. Both show admirable sensitivity for the subjects. That is true also of "Midget Clown and Son," which captures a little affectionate roughhousing.

While Wade's work is very much of this world, gallery-mate Beth Kukucka continues to explore a private world in 16 of her latest photo-

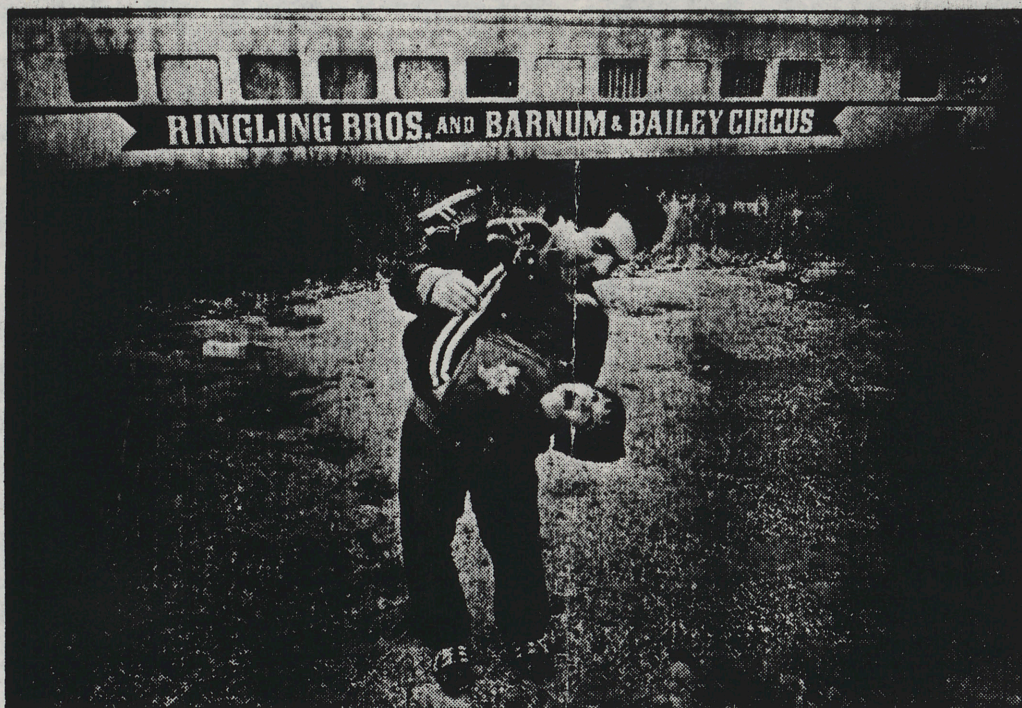
## REVIEW

graphs. She is a storyteller whose mysterious, multi-layered images reveal themselves slowly.

Family members are the major actors in this series, called "Beyond the Costume" and dedicated to her grandmother, who died several months ago and with whom Ms. Kukucka was very close. In "Left Behind," she has superimposed a wintry cemetery scene over an old metal bed. Also in the room, illuminated by a curtained window, are a purse and a half-closed sewing machine. Does the title allude to her grandmother, whom the family has left behind in the cemetery, or to her grandmother's possessions, which she has left behind? It's an image that will strike a responsive chord in anyone who has buried a loved one and come home to deal with the silent reminders.

Like a weaver incorporating fabric from a childhood dress, Ms. Kukucka superimposes in other photographs pictures of herself as a child. There is a danger in this sort of self-referential work; others may find it not easily accessible. Danger, too, when it becomes a cocoon, trapping the artist in a downward spiral of introspection. But I suspect that for Ms. Kukucka, a young woman of considerable talent, the cocoon will prove an incubator for self-discovery and transformation.

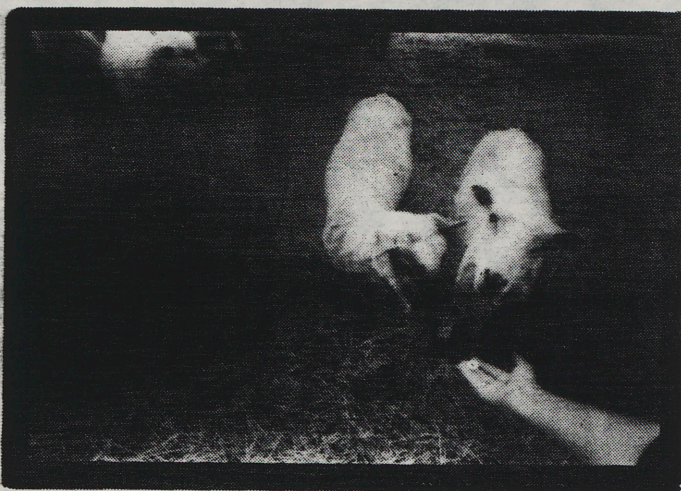
Hours are 1 to 6 p.m. Thursday through Sunday.



Bill Wade's "Midget Clown and Son" at Blatent Image



"The Treat" by Beth Kukucka.



# Dreams•Documentaries



From William Wade's study on patient photographic study of patients at the Massillon, Ohio State Hospital.

**By Adrian McCoy**

The Blatent Image Gallery currently houses two photography exhibitions, William Wade's *trading places* and Beth Kukucka's *Beyond the Costume*. They couldn't be more dissimilar, yet they complement each other nicely: Wade's images are rich in realistic detail, Kukucka's are dream-like and personal.

Pittsburgh Press staff photographer William Wade applies a sharp and revealing documentary approach to a wide variety of subjects — some humorous, some harsh, some heart-rending. *trading places* is a collection of 35 black-and-white images, taken mostly in Ohio. Wade chose the title because he aims to have the viewer trade his or her immediate setting for that of the photograph's. In this striking and memorable display, it's hard not to.

Wade won a National Press Photographers' Association award for his series "Growing Up In Orangeville, Ohio." In this eight-photo essay, the viewer watches a young girl growing up over a period of four years: as an exuberant 12-year-old in "Handstand At Dusk," in a floridly wallpapered room getting ready for a date, leaving the house with a date. In the latter, the expressions captured on the faces of her parents and younger brother are worth a book a piece.

Perhaps the highlight of the show is a series of five shots taken in Ohio's Massillon State Hospital for the Mentally Ill. Each is a heartbreaking study of alienation and isolation. Inmates are seen staring through a metal grate at a world they are shut off from — or gazing vacantly into space. A man sits in front of a glowing television screen, not watching the action, eyes fixed on some point beyond the TV. In another, a man wearing a baseball glove has just caught a ball. But the expression on his face is all wrong — dark, clouded and devoid of all joy. In the most startling of these images, a figure lies on a narrow, spartan cot, wrapped in a sheet with face hidden completely, in an eerie, morgue-like pose.

"Midget Clown and Son" shows a

circus performer at play with his child. The shot is straightforward and affectionate, unlike the late Diane Arbus' approach to the odd or the bizarre, which distances viewer from subject. A group of kids silhouetted against a fountain in "Break Dance Forms, Pittsburgh" is an interesting study in frozen motion. A young black man on a hot summer day is the portrait subject of the aptly-titled "Sweat, Braddock, PA."

Beth Kukucka has exhibited her work frequently in the past few years, with photography appearing at Three Rivers Arts Festival, Shadyside Arts Festival, Pittsburgh Center for the Arts and South Bank Galleries. The photographs in *Beyond the Costume* are "preservations of time past. The memories here have demanded that I prove their existence... it is a lonely honor to do so," the artist says. She suffuses her environments with an other-worldly glow. Objects and spaces are enveloped in a grayish mist, as realities recede into the past and lose definition. Kukucka's works document the invisible — not what is in a room, but what is in the mind of the witness viewing the scene. Layers of memory and association become almost tangible ghosts. She achieves this dream-like effect by softening the print in the darkroom through what she calls "a compromise between reality and fantasy."

"Dance of the Past" exemplifies Kukucka's concerns, both in content and title. Youthful figures at play appear as though in a fog. "Influence of the Child" shows a figure lying prone on railroad tracks in the classic melodramatic danger pose, while a ghost-like child's face is suspended above it, suggesting the past as safety or refuge. In "All of Me," she combines three negatives — photos of her grandmother, mother and self — for a dramatic and effective self-portrait/collage.

Other works are more realistic, but still evoke the dream-like. In "The Treat," two pigs crane their necks toward an outstretched hand. "Faces on a Subway" captures that seemingly universal neutral gear people wear during subway rides.